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25  
CENTS

# THE ART NEWS



ESTAB  
LISHED  
1902

NOVEMBER 23, 1940 ♦ ART WEEK IN THE  
NEW YORK AREA & THROUGHOUT THE  
NATION ♦ OTHER NEW SHOWS & EVENTS

# *Selling Art To Americans*

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AMERICA'S oldest art magazine is proud of its thirty-nine year record of presenting art to our fellow-citizens. It is also proud of the fact that it carries *more art and antique advertising than any other publication in the world*. Below are the dealers in the United States who have presented their merchandise to Americans in the advertising columns of The Art News during the past year. We commend the patronage and interest of our readers to these dealers whose integrity we can recommend. We hope many more dealers in this country will be added to this list in the coming months and we extend to *all* American dealers a sincere invitation to become more active in the promotion of their business, not only for the sake of their pocketbooks, but for the furtherance and protection of a culture in America that must live and progress if we, as Americans, are to remain Americans.

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**THE ART NEWS**

ESTABLISHED 1902

VOLUME XXXIX

NUMBER 8

**Contents for November 23, 1940**

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THE ART NEWS is published weekly from October to middle of June, monthly during July, August and September by Art News, Inc., 136 East 57th Street, New York, N. Y. Subscription \$7.00 per year. 25 cents a copy. Canadian and Foreign subscriptions, \$8.00. Vol. XXXIX, No. 8, November 23, 1940. Entered as second-class matter February 5, 1940, at the Post Office, New York City, under the act of March 3, 1879. *President and Publisher:* Alfreda K. Frankel; *Editor:* Alfred M. Frankfurter; *Advertising Manager:* Robert S. Frankel. No part of this periodical may be reproduced without written consent.

The Editor welcomes and is glad to consider Mss. and photographs sent with a view to publication. When unsuitable, and if accompanied by return postage, every care will be exercised in their return, although no responsibility for their safety is accepted. Under no circumstances must any actual works of art be sent to the magazine, nor will opinions or valuations be given.

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ILLUSTRATING THE RANGE OF AMERICAN PAINTING IN THE ART WEEK EXHIBITIONS:  
 "MIRAGE" (ABOVE), A STRIKING OIL BY THE DISTINGUISHED ERNEST FIENE; AND  
 A NOTABLE DISCOVERY, "THE BOSTON BOAT" BY THE LESSER KNOWN THEODORE LUX

EXHIBITED AT THE ART STUDENTS' LEAGUE





# THE ART NEWS

NOVEMBER 23, 1940

## The EDITOR'S REVIEW

### NATIONAL ART WEEK *or* NATIONAL ART WEAK?

TO TELL our readers what National Art Week is about seems like preaching a sermon on the virtues of church-going for the exclusive benefit of those who are already beneath the pulpit to hear it. What is wanted is disputation rather than elucidation, candor and not sanctimony. That does not mean cynicism. The seriousness with which we regard the problem Art Week deals with and the motives behind its institution is sufficiently demonstrated, we believe, in our turning over virtually the entire editorial content of this number to the event which dominates the week following its publication—plus our whole-hearted personal coöperation in the New York City Council for Art Week. But our deep interest in and sincere hope for the greatest success of every aspect of the national undertaking only strengthen our belief that in these columns and on this acutely timely occasion is there the place for honest mention of the real elements of the extremely vital situation toward the imperative betterment of which Art Week is meant to contribute.

In fact, the circumstances surrounding the origin of this festival week are, considering their official parentage, of a refreshing directness and honesty of purpose—just as the whole idea from start to finish is based on a philosophy so far removed from today's all-too prevalent concept of governmental paternalism that we are still a little astonished each time we think about it. President Roosevelt's original message outlining the whole plan, which he sent to Francis Henry Taylor inviting him to act as National Chairman, stated its purposes without benefit of any embroidery, all summed up in the phrase: "It is evident that we must find ways of translating our interest in American creative expression into active popular support expressed terms of purchase." And Mr. Taylor replied (both letters are reproduced in full and fac-simile on the next page) with equal frankness "... no solid patronage for art can be established until the people at large accept works of art on the same basis as ordinary commodities."

A noble objective, fairly and squarely faced! Now, is Art Week a proper way toward it? Maybe, but if it is not, it will not be because its instigators are not making use of a characteristically American device to attract the attention of the American public. We must recall that it is an American phenomenon to interpret the most august of purposes in a terminology so shockingly popular that it always seems as though the ideal would be submerged by the approach, while exactly the reverse always happens. Then we may remember that Art Week is but the beginning of a program—and a week in which some 28,000 artists and craftsmen throughout the country are participating in some 1,500 sales-exhibitions, many of them in communities or in locations that have never dreamed of an art exhibition, may but be called an auspicious beginning for the announced agenda.

Its further translation into action can only be fruitful if the state of the public to which it is addressed is taken into account alongside the state of the artist it is intended to relieve. In the

current *Bulletin* of the Metropolitan Museum of Art, within the special supplement devoted to Art Week, Mr. Taylor has written an extremely valuable and important piece on *Patronage and Responsibility*, tracing the evolution of the social and economic position of the artist since the Middle Ages and up to our own day. He has found a varying series of conditions in the transition from mediaeval and Early Renaissance times, all leading away from when "... the practice of art was considered a normal occupation. The terms artist and artisan were interchangeable. There was nothing particularly occult in the craft of the painter, sculptor and architect. The artist had no copyright on the human imagination. He had faith in himself but at the same time no delusions of grandeur. He was an indispensable member of the society of his day, whose right to an honest livelihood depended on his ability and performance." The near end of the historical evolution may be quoted more briefly: "Competent authorities believe that there are barely one hundred and fifty artists in the United States today who earn from their art alone more than two thousand dollars a year ... above all else, the economic crisis of the artist has been caused by lack of direct patronage and purchase. In a population of more than 130,000,000 the gross annual sales of contemporary American art average probably less than half a million dollars for the entire country ..."

But what of the public? Ought we not realize the fact that the American people's unwillingness to purchase works of art with the same enthusi-

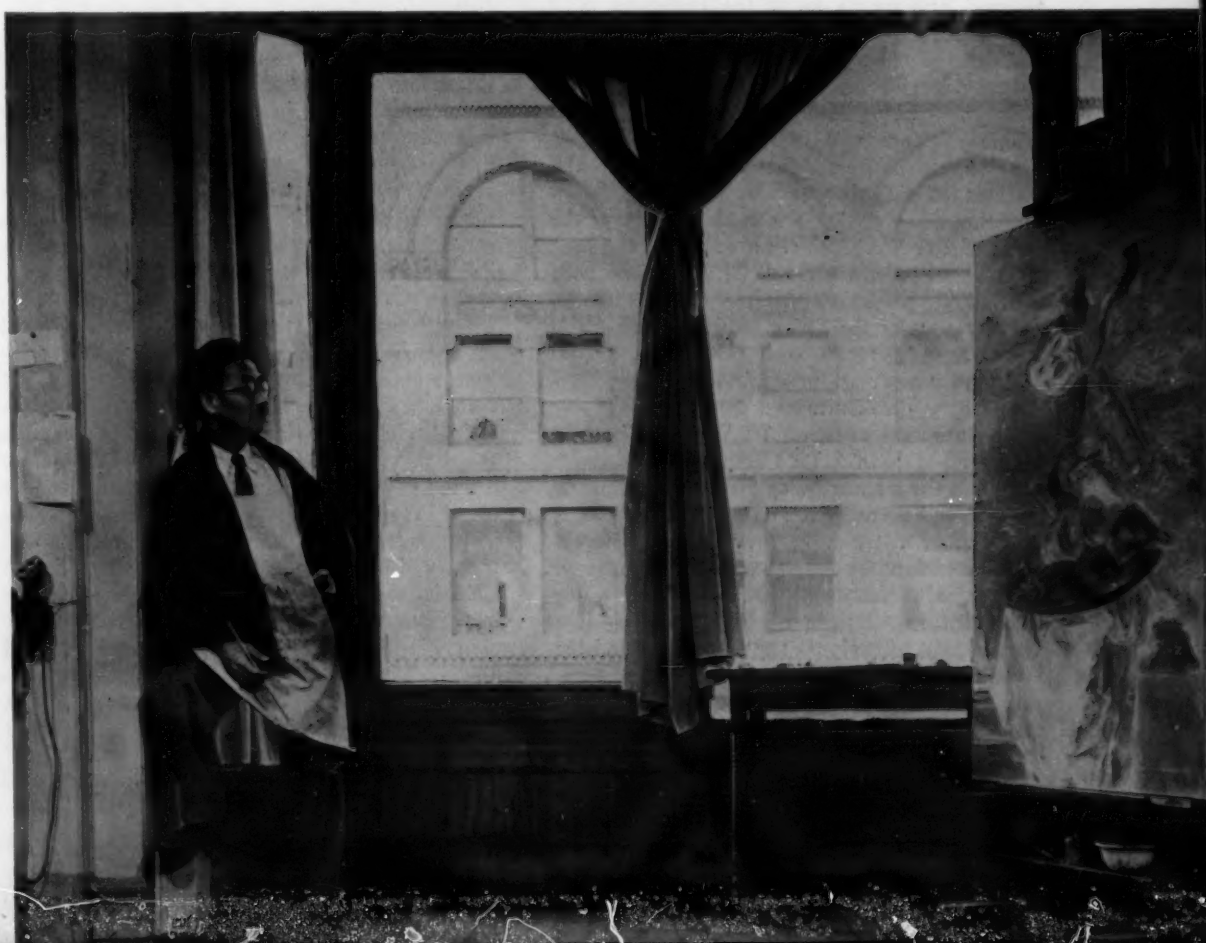
asm with which it buys automobiles and electric ice-boxes is due to conditions so deep-rooted that nation-wide publicity and widespread sales exhibitions are by no means enough to correct them. The premise, we believe, should be that we have a public not grown up before cathedral-portals and in the tradition of great princely art collections and their descendants in the bourgeoisie as is the European public, that most Americans hear of art—if they do—only in their adolescence and beyond. Thus the barrier is the inevitably esoteric character of art to this public which is meant to become familiar with it. To be sure, there has been a vast development of interest and a broadening of the base in the last decade. Museums have helped along, and with the prevailing keener realization of their function they will help still more—yet museums remain, willy-nilly, esoterica themselves. The lacuna is still there: the unbridged gap between art and audience.

That fully understood as a premise can but lead to what is, in our opinion, the only means of solution—the artist himself. And it is upon the artist and how he has acquitted himself in this first test-encounter with the public that the spotlight now falls. Alone the artist can make art coherent to a national public whose understanding of it will come not from the past or tradition, but from living identification with men out of its own ranks who are the creators of art. This is no mere question of setting prices for works of art at which the public can afford to buy—though heaven knows that is important

(Continued on page 16)

THE ARTIST IN HIS STUDIO: MODERN PHOTOGRAPHIC VERSION OF A TRADITIONAL, TIMELY AND SYMBOLIC THEME, SHOWING YASUO KUNIYOSHI BEFORE HIS EASEL

PHOTO: YAVNO





THE WHITE HOUSE  
WASHINGTON

September 5, 1940

My dear Mr. Taylor:

In company with many others of my fellow countrymen I have been gratified to observe the rapidly developing interest in American art in recent years, a development in which the Government art programs have played an important part.

Yet in spite of an ever increasing interest in art in our country, the majority of our artists and skilled craftsmen are still engaged in what must be called a marginal occupation. It is evident that we must find ways of translating our interest in American creative expression into active popular support expressed in terms of purchase.

A first step in this direction might be taken in an Art Week, which would bring the situation forcibly to the attention of the American people. I feel that a program of this kind planned and initiated by interested leaders in the arts and conducted with the cooperation of Federal, State, and Municipal agencies is important at this time.

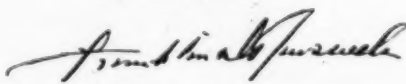
In view of your distinguished leadership in the Art world and your interest in American art, I have great pleasure in inviting you to serve as Chairman of a National Council for an Art Week to be observed throughout the country from November twenty-fifth to December first next, and to name the members of this Council.

Joining in the request for the observance of an Art Week are:

Colonel F. C. Harrington, Commissioner, Work Projects Administration.  
Mr. James E. Young, Director of the Bureau of Foreign and Domestic Commerce, Department of Commerce and Chairman of the President's Committee on Arts and Crafts.  
Mr. Aubrey Williams, Administrator, National Youth Administration.  
Mr. M. L. Wilson, Director of Extension Service, U. S. Department of Agriculture.  
Mr. Rene d'Harnoncourt, General Manager of the Indian Arts and Crafts Board, Department of the Interior.

Very sincerely yours,

Mr. Francis Henry Taylor,  
Director,  
Metropolitan Museum of Art,  
New York, N. Y.



THE METROPOLITAN MUSEUM OF ART  
NEW YORK

OFFICE OF THE DIRECTOR

September 10, 1940.

CABLE ADDRESS  
METMUSART

The Honorable, The President of the United States,  
Franklin D. Roosevelt, Esq.,  
Washington, D. C.

My dear Mr. President:

I am deeply honored to accept your invitation to serve as Chairman of a National Council for Art Week to be observed throughout the United States from November twenty-fifth to December first next. I enclose a list of persons to whom I have sent a copy of your letter, inviting them to serve with me. It is our understanding that the duties of this Council are purely advisory and honorary, and that the responsibility for organizing and conducting the various observances will rest on the extremely capable shoulders of Mr. Holger Cahill, Director of the Art Projects of the Works Projects Administration and his deputies in the several cities. They will in turn collaborate with the local Committees.

The need for such a step as you have taken will be apparent to everyone who has at heart the best interests of the American artist. While the Government has met so splendidly the emergency of the past few years through the various Federal Art Projects, such subvention will not take the place in the long run of the normal market to which every creative artist and craftsman is entitled. For without a market the artist cannot exist as a normal productive member of society.

I believe, Mr. President, that the Art Week which you propose, and which will reach the entire nation, will accomplish a two-fold purpose, for not only will it bring to the attention of the American public the fact that original works of art are within the range of the most modest pocketbook, but it will also restore to the artist the dignity of offering his creative wares in free competition with the products of his fellow men.

Those persons who, like myself, have had the privilege of being intimately associated with the Government Art Projects since their inception in 1933, realize only too well the economic barriers which have been so discouraging to creative effort in this country. We believe that the emergency is not yet past, and may even remain with us for many years to come. While we appreciate the immense good that is being accomplished and must continue to be accomplished by the Art Agencies of the Government, no solid patronage for art can be established until the people at large accept works of art on the same basis as ordinary commodities.

May I thank you on behalf of the artists and craftsmen of this country for your thoughtful consideration of their problems in these busy times.

Sincerely yours,

D.V. F.H.M.

Francis Henry Taylor

## The Presidential Project Translated into Action: ART WEEK THROUGH THE NATION

FROM the idea on paper which Art Week was ten weeks ago—its inception is recorded in the letters reproduced above—it has developed for the six days of its being into one of the most remarkable national manifestations this country or any other has known. Both in the amazing physical realization of so vast an undertaking and in the truly nationwide focus on art to an extent never before dreamed of, this week-long campaign of "American Art for American Homes" appears to mark the beginning of a new chapter in American cultural history.

This brief note, prefaced to review in the following pages of the Art Week activities in the New York area—from which information and visible evidence was most readily obtainable, serves to emphasize the fact that these activities are being echoed throughout the country. A few statistics, however dry, are the best proof of the scope of Art Week. As reported up to the time of going to press, there will be upward of 1,485 sales-exhibitions in communities large and small in every state of the Union, in which over 28,000 artists and craftsmen will show some 126,000 paintings, sculptures, prints, ceramics, weavings and other works of art.

The entire execution of Art Week has been in the hands of local State Committees who have worked in the manner best suited to the available material and needs of their region. Hence different rules of entry have prevailed in different places—Chicago, for example, has a top price of one hundred dollars—and the record of the whole may well turn out to be a valuable contribution to the study of regional taste as well as of the national attitude toward art.

In New York City not only museums and dealers, but settlement houses, restaurants, depart-

ment stores, schools, botanical gardens and state and city offices are opening their doors for exhibitions. There, in Chicago and other large cities, decorated sound trucks will patrol the streets. Kansas, Nebraska, and Tennessee as well as the great centers, will be reminded of Art Week by posters and window stickers, while the taxi-cab drivers of the Windy City have agreed to decorate their windows as a gesture in the direction of the Muses unusual in this section of the citizenry. Perhaps this type of ballyhoo will seem inappropriate to the sedate, but when one considers that in 1939 two hundred and fifty books devoted to the arts have been published, many of them reaching the best seller list, that popular magazines and the radio have found audiences increasingly for art appreciation, it would seem as though the country might perhaps be in the mood to enlarge its patronage of art from a small group of esoteric collectors to something like a representative number.

The "Art in Action" idea which was so successful at the Golden Gate Exposition will be used in Chicago, and the public be able to see sculptors, painters and printmakers actually at work with every step in the making of a lithograph visible. Here also the crafts, such as ceramics, the making of jewelry and weaving will be coordinated with the fine arts, not mere step-children. Traces of regional color are found in the plans of New Mexico, where Indian arts and those which show the influence of the Spanish Colonial are to be exhibited with paintings made in the centers of art such as Taos and Santa Fe.

In Florida more than two hundred art and crafts organizations are cooperating. An environment of sunshine and tropical flowers, and a climate which is conducive to *plein air* pursuit

of the arts seems to find response from two thousand exhibitors. Quite different is the climate of a small New Jersey town, Conshohocken by name. Here there will be a demonstration of a quilting bee on the opening night, one of the oldest inhabitants being famous for her original designs. There will be other demonstrations of glass blowing, and craftsmen working with pewter and brass, and a potter at his wheel. Needle work will be shown by the Polish, Italian and Slavs of the town. Mexicans will show their leather work and wood carving, and the local florist has offered his truck for the transportation of entries in the exhibition of fine arts.

Yet random quotations from the following nationwide centers tell perhaps the best general story of the character of the event:

"Several pictures have already been sold although the sales exhibitions do not officially open until November 25.—*Connecticut*.

"Plans are already laid in Fort Dodge for the purchase of several paintings at \$500 each. A thousand dollar fund is available in Mason City for the purchase of contemporary work during Art Week.—*Iowa*.

"Art Auctions are planned as a closing event for several of the sales exhibitions.—*New Jersey*.

"At Williamstown we are planning in connection with Williams College a special exhibition of crafts for students' rooms.—*Massachusetts*.

"Work is pouring in daily from all parts of the country for the big National show which will be held at the Departmental Auditorium facing Constitution Avenue in the heart of official Washington." Monumental sculpture, delicate jewelry; landscapes from New England, folk arts from the Piedmont Region, oils, pottery, water-colors, textiles.—*District of Columbia*.



# Art Week in the Art Center: New York's Major Sales-Exhibit

BY DORIS BRIAN

ART is for sale at Art Week's largest showing at the American Fine Arts Society's galleries—and it is only incidental that these five hundred examples of the work of living Americans happens to be arranged in an exhibition well worth visiting for its own sake. They are shown not to establish the reputations of the exhibitor but to attract buyers for his product. They are varied enough to do so, for they include all accepted media and range in size from small plaster figurines to monumental granite nudes, from small painted children's portraits to large, broadly designed pictorial wall hangings and—most important—they range in price from \$4 to \$2700. A varied collection of prints and a display of handicrafts are features with strong sales appeal.

Since here is no august Annual, it is perhaps not a showing upon which comments about the state of the nation in the field of the visual arts should be based. Yet certain conclusions almost force themselves upon the spectator just because the artists are not displaying self-consciously produced exhibition pieces but, keeping in mind the fact that this is a sales-room where they must please the customer and not a Salon where they must put on a show of technical virtuosity

BERNARD WALSH: "BOY," CAST IRON  
EXHIBITED AT THE AMERICAN FINE ARTS GALLERIES



EXHIBITED AT THE AMERICAN FINE ARTS GALLERIES  
SYLVIA WALD'S GHOST STRAP HANGERS  
IN A CITY SCENE (ABOVE); LIBERTE'S  
"SUNSET AT PORT GLOUSTER" (BELOW)



or provoking subject matter, they have selected from their studios works with which they believed people would like to live, and it is possible that many of the exhibits represent the personal tastes of the most cooperative of their creators. In any event, the spectator cannot but feel that the lesser known men have surely put forth their most aesthetically pleasing creations and that the more famous ones have done themselves the justice of submitting examples which are on a qualitative par with their most impressive—and expensive—product.

The result is both charming and heartening. For obvious reasons very large works, rabble-rousers, documentary paintings and historical pictures are not here—the home is usually no place for them. Dust Bowl and waste land do not appear and the dreary proletarian march seems to have halted—whether or not these are appropriate themes for artistic expression, a prospective patron can't be asked to live with them. In their place gay, bright landscapes, graceful still-lives and well conceived figure pieces in painting and sculpture appear. Frequently they are as notable for their original points of view and for the richness of artistic imagination which they reveal as for their ingratiating color, harmonious composition and pleasant subject matter. The monotonous repetition which so often mars showings of con-

temporary American work does not seem to be here. Gracious individual personalities smile out. American art as it appears here seems to have just finished with a six weeks' course at the Charm School, to have reaped its benefits and to have avoided the danger of being standardized by it.

If the exhibition proves to be successful in terms of cold cash, a strong case will have been presented for an art in which the purely aesthetic visual values of composition and color, achieved with the aid of technical accomplishment which is their handmaiden and not their master, are more important than facile tricks and the literary qualities which have been so strongly emphasized in sculpture and painting in recent years. From this point of view the showing is a real challenge.

The visitor first enters the print room where photographs and graphic art in all media reflect the American scene and reveal the American soul. Here, as elsewhere in the showing, familiar names compete with unfamiliar ones in matters

of quality and price. Initiated patrons are given an opportunity to round out their collections and new ones will find an ideal source for their beginnings.

Next comes the gallery which houses small oils and sculpture most of which is of a size to be at home in a Manhattan apartment. Less than \$15 will buy an original oil here and \$40 is the figure for some diminutive but admirable examples by artists with national reputations. The same generalizations apply to the completely delightful group of watercolors and gouaches in the next room reiterating the very healthy state which the current flowering of work in these media has achieved.

The final gallery is a sort of *Salon Carré* containing an impressive arrangement, principally of larger oils and sculptures which are for the most part the work of arrived practitioners. It is, in itself, an ample and colorful exhibition of contemporary Americana and in it are many pieces which one would like to have wrapped up and carted home, or, failing that, which one hopes that museums will acquire for the delectation of their public. Unfortunately, however, a small percentage of the exhibitors here, either because of their own lack of appreciation of the purposes of Art Week or because of limitations placed upon them, offer their work at no bargain prices.

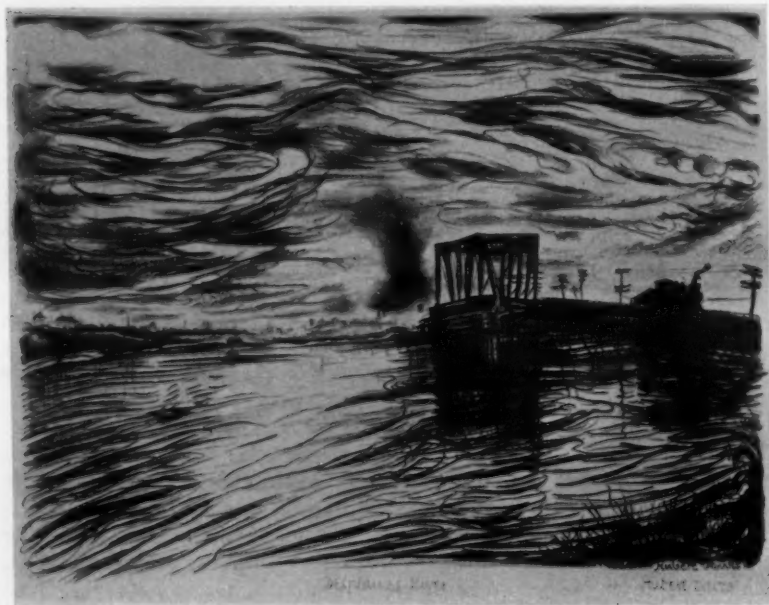




IN THE COLLECTION OF THE METROPOLITAN MUSEUM OF ART  
"DUST STORM, FIFTH AVENUE," PAINTING BY JOHN SLOAN

WHAT the Metropolitan Museum has done as a patron of American art since its opening in 1780 is set forth in celebration of National Art Week by an exhibition of about 160 paintings in four rooms at the Museum. It has also issued a special supplement to its *Bulletin* in which the Museum's new director, Francis Henry Taylor, contributes some homely truths on the subject of patronage and responsibility, and Harry Wehle traces certain trends in American painting, clarifying its progress as this exhibition reflects successive periods. Only work by living Americans is shown and there is but one example by each. The total number is about four times what the Museum normally exhibits, so that the panorama is considerably reinforced numerically and certain passages of our art history, not particularly well-known today, make themselves felt.

Such an exhibition is definitely in order in any communal effort at stimulating or appraising the patronage of art in this country. The American Louvre has come in for a share of criticism on the subject of its support of living American artists no less than has Uncle Sam, if for different



IN THE COLLECTION OF THE METROPOLITAN MUSEUM OF ART  
CONTEMPORARY PRINT: "DESPLAINES RIVER" BY H. DAVIS

reasons. Probably few of its critics have had an opportunity to look at the object of their reproaches spread out in the manner of the current exhibition. With the aid of the two Hearn Funds which have operated since about the first decade of this century, the Museum has had a substantial sum yearly out of which to buy the works of living American artists. It might be said in this connection also, that the Museum has a lending collection, largely of American works, which makes possible loans without rental fee, so that it is equipped to share its works of art with other parts of the country, no mean contribution to the forwarding of an interest in owning art, if the provinces avail themselves of its advantages.

While there are examples of what Mr. Wehle calls the "well-bred harmonies" of the latter part of the nineteenth century, the emphasis is more upon the progressive art of the twentieth, as it grew out of the Society of the Eight, diametrically opposed in every way to the genteel. One does indeed give thanks to the "Ash Can School" at the sight here of John Sloan's *Dust Storm, Fifth Avenue*, with its casually described hurrying

## The Metropolitan as a Patron of Americans: A Special Art Week Show

BY JEANNETTE LOWE



IN THE COLLECTION OF THE METROPOLITAN MUSEUM OF ART  
DISTINGUISHED OIL BY MAX WEBER: "THE STRAGGLY PINES"

figures and 1906 model means of transportation. Everett Shinn seems less "Ash Can" in his 1918 *London Music Hall*, but the new point of view is there, the reporter's vivid interest in every-day life. Speicher, who owed much to Henri's teaching by way of George Bellows, is characteristically represented by a poised figure piece, *Polly*. Edward Hopper's cool *From Williamsburg Bridge*, Pène du Bois' satiric *Doll and Monster* and Rockwell Kent's spacious snow landscape all stem from the same source of twentieth century inspiration.

From this point classifications of today's painters will be arbitrary. There are warm and emotional figure pieces by Karfiol, Brook, Gladys Davis, Kenneth Hayes Miller and Biddle. There are landscapes which represent fairly the talents of Max Weber, Eilshemius, Bouché, and there hang together works by the vociferously American Benton and Curry. *Spring Shower*, by the latter incidentally might have been painted by an artist of any nationality and be a scene practically anywhere. There are the stark

(Continued on page 17)

"GRAND-TIER BOX," WATERCOLOR BY REGINALD MARSH

IN THE COLLECTION OF THE METROPOLITAN MUSEUM OF ART







EXHIBITED AT THE WALKER GALLERY



EXHIBITED AT THE WILLARD GALLERY

CHUZO TOMOTZU'S TEXTURAL OIL PAINTING: "BACK YARD" (LEFT); ABRAHAM HARRINGTON'S MODERN RURAL: "PASTORAL" (RIGHT)

## The Art Week Exhibition in Greater New York

### MANHATTAN

A.C.A. Gallery.....52 W. 8 St.  
 America House.....7 E. 54 St.  
 American Artists' School.....131 W. 14 St.  
 American Fine Arts Society.....215 W. 57 St.  
 American Women's Association.....353 W. 57 St.  
 Arden Gallery.....460 Park Ave.  
 Artist Craftsmen.....64 E. 55 St.  
 Artists' Gallery.....113 W. 13 St.  
 Art Students' League.....215 W. 57 St.  
 Associated American Artists.....711 Fifth Ave.  
 Beaux Arts Institute of Design.....304 E. 44 St.  
 Brotherhood of Sleeping Car  
 Porters.....117 W. 125 St.  
 Castleholm Restaurant.....322 W. 57 St.  
 Children's Art Center of University  
 Settlement.....184 Eldridge Ave.  
 Downtown Gallery.....43 E. 51 St.  
 Educational Alliance.....197 E. 96 St.  
 460 Park Ave. Gallery.....460 Park Ave.  
 Grand Central Art Galleries.....15 Vanderbilt Ave.  
 Greenwich House.....27 Barrow St.  
 Greenwich House Pottery  
 Shop.....645 Madison Ave.  
 Hearn's Department Store.....20 W. 14 St.  
 International Business Machines  
 Corp.....90 Madison Ave.  
 Kenmore Hall.....145 E. 23 St.  
 Kennedy & Co.....785 Fifth Ave.

Kraushaar Galleries.....730 Fifth Ave.  
 Lincoln School.....425 W. 123 St.  
 London Terrace Pent House Club.....470 W. 24 St.  
 Lord & Taylor.....38 St. & Fifth Ave.  
 Macbeth Galleries.....11 E. 57 St.  
 McDonald Gallery.....665 Fifth Ave.  
 Manhattan School of Music.....238 E. 105 St.  
 Metropolitan Museum.....82 St. & Fifth Ave.  
 Milch Galleries.....108 W. 57 St.  
 Museum of Modern Art.....11 W. 53 St.  
 New School.....66 W. 12 St.  
 N. Y. State Board of Mediation.....250 W. 57 St.  
 N. Y. State Labor Relations Board.....250 W. 50 St.  
 N. Y. U. School of Architecture.....1071 Sixth Ave.  
 Passadroit Gallery.....121 E. 57 St.  
 Pen and Brush.....16 E. 10 St.  
 Plato School.....711 8 St.  
 Rehn Galleries.....683 Fifth Ave.  
 W. & J. Sloane.....47 & Fifth Ave.  
 Social Security Board.....11 W. 42 St.  
 Walker Galleries.....108 E. 57 St.  
 Whitney Museum.....10 W. 8 St.  
 Willard Gallery.....32 E. 57 St.  
 Y. M. C. A.....5 W. 63 St.

Queens College.....Flushing  
 Queensbridge Housing Project.....10-25 41 Ave.  
 Whitman Hotel.....160-11 89 Ave.

### BROOKLYN

Brooklyn Contemporary Art  
 Gallery.....362 Livingston St.  
 Carlton Y.M.C.A. ....405 Carlton Ave.  
 Metropolitan School of Decorative  
 Art.....845 Flatbush Ave.  
 The Namm Store.....452 Fulton St.  
 St. George Hotel.....51 Clark St.  
 Young Israel of  
 Flatbush.....1252 Coney Island Ave.

### BRONX

American People's School.....67 Stevenson Pl.  
 N. Y. Botanical Gardens Administrative  
 Bldg.....Bronx Park  
 Riverdale Neighborhood Library  
 Assn.....5321 Mosholu Ave.  
 Vanguard Community  
 Center.....2800 Bronx Park Rd.

### STATEN ISLAND

St. George Theatre.....Hyatt St., St. George  
 Van Name Paint  
 Store.....41 Richmond Ave., Port Richmond

### QUEENS

Gertz Department Store.....162-10 Jamaica Ave.  
 Homestead Hotel.....8245 Grenfell Ave.  
 Jamaica Jewish Center.....160-91 87 Rd.



EXHIBITED AT THE ARTISTS' GALLERY



EXHIBITED AT THE ASSOCIATED AMERICAN ARTISTS GALLERY

CONTEMPORARY MARITIME THEMES: DE MARTINI'S "ISLANDS IN THE SEA" (LEFT); BOUCHE'S "AMAGANSETT BEACH" (RIGHT)

# New Exhibitions of the Week

## MARC'S SYMBOLISM IN A COMPREHENSIVE REVIEW

THE Buchholz Gallery has prepared another fine catalogue—for its exhibition of twenty-five paintings by Franz Marc. Robert Goldwater writes the foreword and translates from the letters and aphorisms of this German Expressionist who died within five years after he had passed the barriers of the academies. He sought constantly in this time for the intellectual and artistic formulae for a new scientific conception of the world and the fragmentary works which he left reveal him as one of the most gifted of modern painters. As St. Francis talked to the fishes and birds, Marc attempted silent conversation with the animal world. *The Red Horses*, for which he is best known, appears in the current show. But deer and antelope, cows and elephants and goats are here too, painted with a lavishness of rainbow color, robust sense of form and breathing an inner life which rises above the mists of Transcendentalism. J. W. L.

## SURE TOUCH OUT OF THE WEST: FLETCHER MARTIN

FLETCHER MARTIN has come out of the West with sixteen of his paintings for his first one-man show in New York at the Midtown Gallery, and he is going back there to take Grant Wood's place as a teacher at the University of Iowa. His is a sure touch whether he is describing with humor and sympathy the alcoholic figure of *Celebration*, or the tense moments of a rodeo as in *July 4th, 5th & 6th*. He has a flair for seizing upon the instant when the drama of a situation is at its height, he can project its emotions in an objective manner, and his clarity of vision is remarkable.

For this observer, his quieter studies of people are aesthetically more satisfying than the illustrational aspects of his work. *Helen*, a subtle combination of yellow and greys, is delightful in its color harmony and in its cool appraisal of character. *Temptation in Tonopah*, the penetrating last word on the genus croupier, is about as far toward caricature as seems consistent with taste, though the force of half a dozen of Martin's more sensational works is undeniable. His color is restrained, his use of white to highlight his subjects is effective, and with his power for telling a story with economy and emphasis he should make a fine mural painter. J. L.

## PERSONAL SCULPTURAL IDIOM OF HOVANNES

THE Robinson Galleries present for their opening exhibition of the season a decade of sculpture by John Hovannes, an artist of Armenian parentage, half of whose forty years have been spent in this country. With such influences in his early work as St. Gaudens and French, he has developed an individual style which recalls not at all these classic Americans. Most characteristic are the relief modelings which he has made of groups of figures, such as *Monday Afternoon*, with its emphasis upon angles and planes. One wave of movement animates a whole group. *Annals*, a serene head more fluid in line, and the small figure *Cadence* are quite different. *Head of a Man* is more like the groups, and his best work shown. The planes of the face are simplified, but it retains the individuality of the original in Hovannes' own striking and personal style. J. L.

## BERNATSCHKE'S PORTRAITS; MEAD'S DEMONS

RODERICK MEAD, rated "daemonic" by Herbert Gorman in a catalogue note at the Bonestell Gallery, has a ticker-tape style. Ribbons of that commodity in halcyon colors co-mingle and do things that humans do—fight, love, bear (in the sense of carry in their arms) children. Heads of such figures, as in *The Haven*, are craniumless, like the sculpture portraits of Pevsner and the helmeted concoctions of Picasso. It is an arresting style, but it may slow you up too much for comprehension's sake. Herbert Gorman, however, thinks the feeling behind it is pantheistic and we might as well let it go at that. For in imagination this work is pleasantly weird. Miss Bonestell's other exhibitor is Rudolph Bernatschke of Vienna. His portraits are blurry, like *Kay Stroggi*, or Gauguinesque, like *Primitive*. J. W. L.



EXHIBITED AT THE ROBINSON GALLERIES  
"HEAD OF A MAN" BY JOHN HOVANNES

## CHAMPION ANIMALS IN BRONZE BY HARRAH

THE ancient problem of how far can realism go before it ceases to be art or before it becomes art is held up for re-digestion at the Knoedler Galleries. Here June Harrah, at her best a distinguished animal sculptress, if a cut below the calibre of Herbert Haseltine, is showing bronzes of champion dogs and horses. The shaggy dogs, like samoyedes and sheep dogs, do not respond well to literal treatment. There it would have been better had the artist resolved to cast realism to the winds and be suggestive. But in matters like the rippling skin of a horse, whether high-stepping hackney pony or Belgian horse, and in the stance of a bloodhound or doberman pinscher, she produces significant, fetching, and artistic studies. J. W. L.

## BROAD FORMS OF KENT IN PRINTS & PAPERS

AT THE other extreme from minutiae is the spare and spacious art of Rockwell Kent, some of whose prints and watercolors, at the Weyhe Gallery, are timed with the appearance of Kent's new book, *This Is My Own*, the canvas

of which title, painted in glowing Naples yellow, greens, and deep purple, is now in the Carnegie's survey at Pittsburgh. The prints are all pretty familiar by now. But the best things are the watercolors from which illustrations were made for his book on Greenland and a pearl of a watercolor done during the summer of 1927 in County Galway. J. W. L.

## J. JONES' ARTISTIC GROWTH SURVEYED

A SCORE of canvases by Joe Jones at the A.C.A. are the fruit of his effort during the last year. In another room hang selections from his earliest show in 1934 and several others done in the interim. It is impossible to look at these works without a sense of the artist's growth, for the vigor of his early expression has become enriched, both by increased technical skill and by a more mature view of life. In the current show there are several paintings of waifs, such as he has done so sympathetically before. But in *Luncheon*, for instance, aesthetic values are more developed, the child himself speaks out with more eloquence because of a deeper concentration by the artist. J. L.

## POSTERS BY TOULOUSE-LAUTREC REVIEWED

POSTERS by Toulouse-Lautrec at the Mayer Gallery include some of the well-known colored lithographs, such as those of Jeanne Avril and May Belfort, which were made for theatrical announcements. But there is a considerable group of smaller black and white works, some made simply as theatrical throw-aways, or for sheet music covers or similar purposes, preeminently commercial. They are testimonials to the quality and taste of everyday life of Paris, and they explain, too, why a National Art Week in France was not necessary to stimulate interest in works of art. Particularly interesting for Americans is the dashing *Chanteur Americain*, an exquisite drawing of *Cissy Loftus* and the better known *Irish and American Bar, Rue Royale*. At this time there is a gloomy pleasure in identifying the life of one's own country with French art as it has been. J. L.

## GEORG MERKEL: AUSTRIAN OF THE LEFT BANK

THE Austrian Georg Merkel, now exhibiting at the Galerie St. Etienne, has adopted Derainian simplifications and notations in his landscapes, which are darkling and excellent. *Portrait of a Woman* and *Lady With Fan* are in the flat style of the French master, with subtraction of contours. Some of the other pictures represent aspects of life dedicated to Erato, especially the making of passes at another person. This may be only playful—the diversion of a Fragonard who truckled to such things—but we believe with Roger Fry that that sort of thing might just as well be left out of any serious and ambitious art. In Merkel's case it was perhaps just too much Left Bank. J. W. L.

## A GALLERY OPENS WITH AN AMERICAN GROUP

A NEW gallery which calls itself *Number 10* because of its sponsorship of "ten branches of American fine arts" shows work in its first



exhibition by artists from all parts of the country. Outstanding are watercolors by Winfield Hoskins, of Miami, Florida, whose *Crossing Guard* is freely painted but restrained in its pattern. Smith Reynolds of Wilmington contributes an attractive watercolor varying a simple color theme with ingenuity. Polly Ames shows small wood sculptures and black and whites by Amy Jones of Saranac Lake are well designed. J. L.

## THE BALLET IN PAINT: KRONBERG AND BUSCH

THERE are two shows of the ballet now on—one showing how to paint it, the other how not to paint it. Louis Kronberg, at the Grand Central Galleries, Hotel Gotham branch, has lived twenty-five years in Paris and had the privilege of being there when Degas could still be talked to about art. There is the tradition of Degas in the *balleuses* of Kronberg. The figures are justly observed and drawn, but in, as it were, hazy focus. They do not protest too much, which is exactly what Clarence F. Busch's, at the Findlay Galleries, do. Busch paints the poses of the ballet flat-footedly, with horrible painstakingness. Imagine Meissonier turned painter of *balleuses*, the figures enameled and painted out to the last photographic centimeter, and you have the way not to do it. Busch thereby loses half the iridescence that Kronberg gets, and though Kronberg shows—what Degas never did—the irrelevancies of legs seen through the skirt, he is as much above Busch as Degas is above him. J. W. L.

## FLORAL WATERCOLORS BY MARION CHASE

MARION MONKS CHASE exhibits a pleasing liquidity in her handling of "Growing Flowers in Water-color," the name of her show at The Fifteen Gallery. A Boston painter, she gives us her highest strength in two studies of begonias—*Destiny* (white begonias) and *Shady Day* (yellow begonias). These have a dewy informality. J. W. L.

## MARTINO'S SUBSTANTIAL FIRST N. Y. SOLO

THE Philadelphia painter Antonio Martino has been seen here in a number of group shows but his current one-man exhibition at the Macbeth Gallery is his first New York solo. He makes an excellent impression because of his ability to mass his pictorial elements in terms of a solid design and, as he often does with a group of houses on a hill, he can light them with striking effects. Dark, overcast days give him opportunities for somber browns and greys, which never fall into dull clichés of tone. Sunny days, in which clouds always play a part in the design, bring Martino's color up to warmth and resonance, and it is emotionally expressive to an unusual degree. In *Essington Boats* he turns to another subject, but in this and in the other marine paintings he demonstrates his ability to construct sound patterns in exceedingly well integrated, evocative color. J. L.

## BOTKE'S PAINTED BIRDS; BRITISH PRINTS

WHEN will painters learn that to put too many good things into art keeps the object into which the things are put from being art? The occasion for this reproof is the exhibition of Jessie Arms Botke's paintings of birds at the Grand Central Galleries, Vanderbilt Avenue branch. Now, birds are beautiful creatures,

possibly, as Leopardi said, the most graceful on God's earth, and those chosen by Jessie Botke—Canada geese, demoiselle cranes, egrets, black swans, crowned pigeons, and Manchurian pheasants—could not be more decorative. Why is it then that, with the exception of the cranes and the geese, the paintings are not? Liljefors, a naturalist rather than a decorator, never puts in too much, though his canvases are enormous, and Audubon had a great sense of being thrifty in detail. If Botke had it, her paintings, which don't lack for harmony of color, would be better as art.

An exhibition of prints by British artists in service results at the same galleries in high-lighting Graham Clilverd's deeply felt and well-posed *Durham*, William Washington's *La Rochelle*, and James Patrick's neat little *West Highland Landscape*. J. W. L.

## AROUND THE GALLERIES: EIGHT NEW SHOWS

WATERCOLORS by Walt Dehner, and a smaller group of oils at the Kraushaar Galleries were made South of the border, some in Mexico and some in Porto Rico. The artist is surer of himself in the less formal medium, for his best effects are the swift, spontaneous ones which are the result of accurate first impressions, rather than those which derive from a careful building up of material in a worked out design. Dehner is particularly observant of clouds, which he paints with a vivid sense of their rush in white masses across a dazzling sky. His work has sparkle and will be interesting to watch.

EDWARD MELCARTH'S drawings at the Wakefield Gallery are more impressive than the gouaches, for his dashing pen and ink line is free and expressive. He has worked in Italy and one feels Tiepolo as a source of his inspiration in a number of the drawings. Usually his attention centers upon the outline of a figure in action, but in *Salome* he brings out the features of the face with strong effect and occasionally, as in *Le Café*, he uses a pale grey wash in combination with his vivid line. In this he achieves a subtle tone and considerable distinction in linear values.

JONES & ERWIN'S exhibition of "Decoupage" by Caroline Duer contains several pieces of furniture to which have been applied all sorts of motifs, mainly floral, of the kind which seem to grow exclusively on Valentines. Varnished over, they give to the edge of a table or the front of a bureau almost the appearance of relief carvings. The degree of success in the group shown varies, but the dining room table, using larger motifs, is attractive. So also is a small cabinet with the ingenious decoration all of tiny animals on a black ground, having somewhat the same effect as does a piece of Japanese lacquer.

ANALOGIES between music and painting have long been sensed, as that Debussy reminds you of Monet, Brahms of Poussin, Schoenberg of Soutine and so on. Let these analogies exist in the mind, however. Putting them into visual form (paint) is ghastly. The first criticisms of Disney's *Fantasia* confirm this and twice confirmed is it in Bertha Remick's exhibition of "Color Compositions and Improvisations" at the Morton Galleries. Only in Sibelius' "Finlandia" do her color chords suggest the crescendoed splendor of that piece, a sort of arpeggio or spiral of color gradually ascending like a whirl of smoke. This kind of painting, though derived from the artist's sense of the dance, is as tenuous and capricious as smoke.

(Continued on page 16)



EXHIBITED AT NUMBER 10 GALLERY  
WINFIELD S. HOSKINS: "CROSSING GUARD"



EXHIBITED AT THE FIFTEEN GALLERY  
MARION MONKS CHASE: "DESTINY"



EXHIBITED AT THE ST. ETIENNE GALLERY  
GEORG MERKEL: "LADY WITH A FAN"

# ART THROUGHOUT AMERICA

## CLEVELAND: FRENCH'S GIFT OF AMERICAN SILVER

HOLLIS FRENCH of Boston, a noted authority in the field of American silver, has greatly enriched the Cleveland Museum of Art by a gift of more than two hundred specimens from his collection. Fine taste and unex-

celled craftsmanship mark the product of the Colonial silversmiths who made simple and beautiful objects, not for royalty, but for a people who of their own volition disassociated themselves from Europe, and now the generosity of Mr. Hollis has made the Cleveland Museum a principal repository of examples of this art.

In an article in the Museum's current *Bulletin* Helen S. Foote points out: "Running through

each chapter of this history is a constant thread of sincerity, and from this background of strength and genuineness, early American silver emerges. As there were no banks in which to deposit the money which gradually came to this country through trade, the colonists took the foreign coins to the community silversmith, who skillfully converted them into useful articles for the home; this was a precaution against loss, a safeguard against theft. In studying the pieces made by these pioneer workers, one is always aware of a certain intimacy, a delightful quality of informality and friendliness which has been captured by the makers and has been cherished by the owners."

In the French Collection are rep-

resented the leading seventeenth century silversmiths John Hull and Robert Sanderson who created some of the loveliest pieces. A spoon by Jeremiah Dummer, apprenticed to Hull in 1699, shows the versatility of the early American workers in silver. The line was continued by John Coney, trained probably by Dummer, by whom is a beaker which is one of the outstanding pieces in the group. By Edward Winslow is a handsome tankard which is typical of the capacious drinking cup of the early New Englanders. The work of John Burt and his two sons are included as are superb examples by that other famous family, Jacob Hurd and his sons Nathaniel and Benjamin.

Another family of silversmiths well represented was that founded by the Huguenot Apollos Rivoire, the father of Paul Revere whose silver spurs in the Hollis French Collection are appropriate symbols of the midnight ride. But the patriotic Revere was not only an accomplished silversmith, he was a successful worker with other metals in his cannon and bell foundry. He also could carve wood, and he was the copper plate engraver who was responsible for our first national paper currency.

The end of the eighteenth century is represented by a graceful sugar bowl made either by Andrew or James Gordon in New York which contrasts with the much earlier example of New York workmanship, a squat mug by Benjamin Wynkoop which has all the characteristics of pieces greatly influenced by Dutch artisans.

Countless types, some of which are obsolete today but most functional at the time, are shown in the work of many artists which comprise the 211 American specimens in the French gift which also includes seven examples other than American.

## HOUSTON: ANNUAL SHOW OF LOCAL ARTISTS

REMAINING on view during American Art Week is the sixteenth annual exhibition of work by Houston artists at the Museum of Fine Arts. Here one hundred works in various media were selected by a jury on which served F. Elizabeth Bothea, Loren Mozley, and Charles Rosen. The first prize-winner was Robert Preusser, a young Houstonian student whose three abstract compositions, which will become a part of the permanent collection of the Museum, won for him a \$200 award.

## CINCINNATI: EXHIBIT OF AMERICANS

THE Cincinnati Art Museum's seventh annual exhibition of American art is probably the largest and most important showing in the series. While a number of the older artists reassert their rights to the front rank of contemporary art in America, a number of the younger group of painters press the leaders closely so that the exhibition has the quality of a neck and neck race with the younger artists coming up strongly in a fast finish.

When the show opened for the preview for Museum members and contributing artists, visitors, looking for hints of any new trends in American painting, noticed, rather, a current



PRESENTED BY MR. HOLLIS FRENCH TO THE CLEVELAND MUSEUM OF ART  
XVIII CENTURY BOSTON SILVER: TANKARD BY EDWARD WINSLOW (ABOVE); TEAPOT BY NATHANIEL HURD (BELOW)







EXHIBITED AT THE WALTERS ART GALLERY, BALTIMORE

DETAILS OF THE ROCOCO: FALCONET'S MARBLE "SEATED WOMAN" (LEFT); CLODION'S TERRACOTTA "SATYRESSE" (RIGHT)

toward conservatism. Fewer radical paintings, either in the artistic or social sense, are exhibited, a fact that confirms reports of similar exhibitions in other parts of the country. If American artists have relaxed their rather feverish experimental attitude of a few years ago, they have in no way allowed the purely painterly virtues to lapse. In no other exhibition of recent years has technique and masterly craftsmanship been better displayed.

The catalogue lists 172 paintings and thirteen pieces of sculpture. About half of the total was chosen by an out-of-town jury of three that included Paul Cadmus, John M. King, and Hobson Pittman. The rest were invited paintings, largely from New York dealers' galleries.

Not to be left out in any list are works by Henry Mattson, John Carroll and Marsden Hartley. Each of their paintings has a strong individuality that reflects the artist's sensitivity and power. Poetic in approach, Mattson's *Moonlit Still-Life* is sonorous with deep blues accented by a little green and white. Carroll is represented with two small heads, *Thistle* and *Wendy*, both of which are typical of Carroll's languishing attenuated girls with sure-fire charm. Hartley shows a majestic coast view of Down East entitled *Sea Wash, Red Beach, Indian Point* which, though rather small in size, has no equal in the exhibition for dignity, strength and expressiveness. Yasuo Kuniyoshi, Henry Varnum Poor, Franklin Watkins and Maurice Sterne are among others of the older generation who show here completely characteristic work.

Looking briefly at the younger men, Myer Abel, Aaron Bohrod, Ralston Crawford, Stephen Etnier, O. Louis Guglielmi, Everett Spruce, and Willson Y. Stamper stand out in a strong group. Of these perhaps the most impressive performance is the Stamper, a view of *Delaps Cove on the Bay of Fundy*, moody and turbulent with a wind that rocks the fishing boats in their partially protected anchorage.

Among the sculpture, a red stone *Figure* by John C. Lutz and two sensitively carved wood figures by George Cerny are most noteworthy in a small but select group.

## BALTIMORE: FRENCH XVIII CENTURY IN THE ROUND

ILLUSTRATING the fanciful and the intellectual in eighteenth century French sculpture, the Walters Art Gallery has arranged an exhibit from its storerooms to supplement the examples by sculptors of this period on permanent exhibition.

The century opened with survivals of the classicism of the Louis XIV period which was followed by a tendency to elongate the figures and then, in the time of Louis XVI, with a re-assertion of classicism stimulated by the discoveries at Herculaneum and elsewhere. Monumental sculpture survived alongside of the small decorative works which were the glyptic parallels of small easel pictures. Technically sculpture was carried to a greater perfection than in the preceding century and a love of texture and of fabrics manifested itself in accomplished modeling which only our own generation is beginning to appreciate.

In the current exhibition monumental sculpture is illustrated by a terracotta model for a garden vase and a bronze funeral monument, formerly in the Wallace Collection, which is sometimes attributed to Pigalle. In the group temporarily on exhibition are several gay Clodion terracottas, a fine portrait bust ascribed to Pajou and a terracotta after the *Bacchante* in the Louvre, signed by Pajou and dated 1774. Finest among these is a marble *Pygmalion* by Falconet and other work by this popular sculptor includes a small marble *Seated Woman*, formerly in the collection of Madame Melba, and a *Girl with a Dead Bird*, both of which illustrate well the ideal of feminine beauty in the Rococo period and the sculptor's skill in the rendering of textures.

Of great interest are a group of portraits of Voltaire by Houdon. There is a small version of the figure in the Comedie Française and there are also two marble busts after a marble formerly in the Hermitage. These present a particularly interesting illustration of the differences in quality between the master's own work and a replica since the better of the two busts is signed

by Houdon and dated 1778 and the other, unsigned, is obviously a copy by another hand.

In addition to the specimens mentioned above, minor masters are included in this display which brings out so graphically the currents, so characteristically crystallized in the work of her sculptors, which flourished side by side in pre-revolutionary France.

## WASHINGTON: RESULTS OF AN ART CONTEST

SPONSORED by merchants and newspapers of Washington under the auspices of the Federation of Women's Clubs of the District of Columbia, work entered in the sixth annual metropolitan state art contest is now exhibited at the Smithsonian Institution. The showing ranges from the academic to the non-objective and includes oils, watercolors, miniatures, sculpture in various media and graphic arts.

Awards and honorable mention for oil paintings were given to Lois M. Jones, Norma Bose and Amy Jones, while watercolor honors went to Henry Gasser, Jacqueline Exton and Ralph J. Rice. For miniatures, the prizes were accorded to Mary King, Marian Lane and Glenn J. Martin, and for black and white works to Roselle Osk, Malcolm Cameron and Gerry Peirce. Margaret H. Thompson, Agnes Yarnell and Gustave Noback won the sculpture prizes.

Selection of the exhibition was made by Ann Goodhart Howland, Clara Saunders, Garnet Jex, William H. Calfee and Benson B. Moore while the jury of awards comprised Fausta Mengarini Corte, Beverly Harris and Burtis Baker.

## SAN FRANCISCO: SOLO BY JOHN CARROLL

FIFTEEN of John Carroll's characteristic canvases have been assembled for the current exhibition of his work at the Schaeffer Galleries. Included are the *Portrait of Zabelle*, lent by Mr. and Mrs. Forrest Engelhart, and an ethereal *Veil*, a frequently exhibited work which

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reveals both the artist's imaginative conception and his skillful technical accomplishments. Works which demonstrate his sensitive portrait style are *Lulu Belle*, *Narcissa* and *Ena*, while Carroll as a landscapist is shown in representative examples.

**LOS ANGELES: A REVIEW OF THE CAREER OF MAURICE UTRILLO**

UTRILLO paintings on view at the galleries of James Vigeveno trace the work of the master from a *Santa Marguerita* painted as early as 1911 to a group from 1937 which record such of Utrillo's favorite Montmartre subjects as *Sacré Coeur*, *Le Lapin Agile* and *Le Moulin de la Galette*. A noted work in the exhibit shows the curve of the Rue des Abesses in front of the *Eglise St. Jean L'Evangéliste*, a city pattern well suited to the artist's characteristic compositional scheme. In addition to a number of paintings in oils, the display includes several watercolors and an early work in pastel, *Hors de la grille*.

**The Editor's Review**

(Continued from page 7)

enough. It is bigger than that, for it involves breaking away, with the violence of typically American dynamism, from the at once tiresome and poisonous Romantic concept of the artist as a rebel against society, as a poet whose divinity depended on his detachment. *Populus gratia* not *Deo gratia* must be the motto; honest work honestly rewarded and not contempt for filthy lucre the practical ideology—if American art is to be a logical expression of American life. And it has to be the latter before the purposes of Art Week are to be accomplished.

That a number of artists have more or less understood this seems evident from the local evidence on Art Week presented in these pages—though at the time of this writing it is impossible to say how great a proportion have. It would be optimistic, on the record, to expect a large one. The Art Week exhibits everywhere contain, however, a number of very satisfactory works by American artists who have learned what, as we wrote under this heading a few weeks ago, they "must give in quality on the basis of noblesse oblige. Aesthetic honesty, technical excellence, true identification with the hearts of men in these soul-trying times—those are the artist's specifications for his share in making Art Week a success." While they have been followed by some, others have simply misunderstood the occasion as just another reflector for personal aggrandizement: the same old idiom incomprehensible to those who are to be converted, the same old inexcusably incompetent craftsmanship supposedly hidden by content, the same old desire (as though this were not the moment to admit it never had been fulfilled) for easy money by marking up prices in four figures by men who need more purchasers in terms of three.

Yet it is just as well that all these things come out in the first wash. The future will know how to deal with them. Meanwhile the opportunity is here: the opportunity for artists and craftsmen to get off the government dole and become men of dignity in their own right, the opportunity for their other colleagues to become, as their ancestors once were, part of the stream of life of their time, and, finally, the opportunity for the people of America to achieve the full birthright of a cultivated nation through the patronage and consequent experience of contemporary art forms that give a people its place in the history of civilization. Upon how the opportunity is realized by all those to whom it is offered will depend the answer to the question at the head of this writing.

A. M. F.

**New Exhibitions of the Week**

(Continued from page 13)

A "TRIPLE" at the Argent Galleries presents to us: Knud Laub, a Danish painter; Ada Guarino, a painter of florals; and Samuel K. Roller, a watercolorist and printmaker. Of these Laub is the most artistic, who, even if he paints in wan pigments, has an excellent sense of pattern and rhythm. Exemplar of this is his *Late Afternoon*, the winter road scalloping to and fro where the fringes of snow have been bent back and forth under autos plowing through the soft slush. Ada Guarino has a winner in her hard-contoured *Calendulas* in its shield-shaped silver frame, while Samuel Roller paints best in a misty, sensitive style, witness his watercolors from Lynchburg, Virginia—*Grey Day* and *Sudden Showers*.

THERE are many assorted pictures at the Babcock Galleries. The artists are Harriet de Sanchez, Jean Liberté, Felicia Meyer (daughter of Herbert Meyer), Douglas Gorsline (who contributes a firm well composed, tiny-scaled portrait of his wife), Lee Jackson (who reminds you of Andrée Ruellan), Robert Philipp, Joseph de Martini, Lloyd Goff with a perspectival railway scene, Lebduška with an animal mélange, Revington Arthur with a portrait of an old woman.

WOICESKE, print master of snow, exhibits the impressions from seven new prints at Harlow, Keppel & Co. Only one, the *Old Sycamore*, is without benefit of snow, but it is a superb tracery, as one also finds in the older *Tranquillity*, of branches against the sky. The virtue



of Woiceske is, like that of any good workman, that he often reaches grand and surprising effects, such as those in the sky of *Full Moon*, from a very modest beginning. His fault is underscoring either too much detail, usually in the background, as in *Quiet Days*, or too much drama, as in *Prelude*. The better prints are *Blizzard* and *Willows in Winter*.

PAUL R. SCHICK, one of the exhibitors at the Studio Guild, paints the everglades of Florida, the Superstition peaks of Arizona, and certain autumn renderings of Connecticut. His touch is dulcet and rosy, altogether too suffused, like a roseate, creamy lampshade in a bedroom. We don't think this type of landscape really gets down to essential directness, essential structure, or essential atmosphere. The same may be remarked of J. Paddock's portraits in an adjoining room.

### The Metropolitan as a Patron

(Continued from page 10)

forms of Pelléu, the animated ones of Doris Rosenthal, the gently romantic atmosphere of Hobson Pittman, a beautifully sustained group by Julien Levy and a robust one by Waldo Peirce, an evocative landscape by Clarence Carter, Jo Jones' wheatfields, Harry Lane's immaculate mechanical view and sensitive landscapes of the West by Frank Mechau and Peter Hurd. The misty, grey-browns of a landscape by Poor, the fresh, observant detail of a street by Ferdinand Warren and many other things will delight the spectator. He will find nothing by Walt Kuhn, Charles Sheeler or Kuniyoshi, strange omissions among contemporary artists.

The last two are represented among the watercolorists in another room. In this group which is particularly gay and vital are also works by Reginald Marsh, John Marin, Demuth and the group from California which was added this year. There is also a roomful of excellent prints, many of them made under the auspices of the W.P.A. Art Project. There is, in fact, far too much on view to discuss fairly in this space. The whole exhibition should be seen, for it sets a standard of taste, not a wholly consistent one, not a wildly adventurous one, but one which commands respect—and which is a special focus today as representing a certain tradition of the art patronage which, in effect, it is the purpose of Art Week to extend and vitalize.

## COMING AUCTIONS

### Roger et al. Furnishings & Art Objects

FURNISHINGS, art objects and decorations, mostly from the estate of Fletcher Roger, with additions from several other sources, will be sold at public auction at Silo's on the afternoons of November 27, 28, 29 and 30 following exhibition from November 22.



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A group of satinwood furniture in the Adam manner includes a set of chairs and a card table. A large four post bedstead with tester and damask draperies, removed from the home of the Marquis of Lothian at Norfolk, England, is of historical interest having been part of the furnishings of the Chinese room at Blickling Hall.

### MacGregor et al. Furniture & Decorations

**I**TEMS for the collector of English eighteenth century furniture, English porcelains and lustreware, Battersea enamels and American and Irish glass, together with a group of silver, paintings, and rugs, will be offered at public sale at the Kende Galleries the afternoons of November 29 and 30 following exhibition from November 25. Represented is property from the collection of Julia Folger MacGregor of Franconia, New Hampshire, with additions from other sources.

Important among the furniture is a Georgian carved pine break-front bookcase, circa 1790; a Queen Anne walnut secretary bookcase of the early eighteenth century; a William and Mary inlaid walnut fall-front desk on stand, circa 1790, and an Adam green laqué corner cabinet, circa 1780, as well as Chippendale and Sheraton examples.

A Royal Crown Derby tea service and a brightly colored Spode dessert set are outstanding among the decorated English porcelains which offer examples of almost every collected type. In the American glass group are an elaborately etched Stiegel-type flip glass, Massachusetts blow and engraved clear glass pitchers, three-mold decanters and small Lacy Sandwich plates of many patterns.



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### James et al. Furniture & Art Objects

**F**URNITURE and decorations, English silver, paintings, tapestries and rugs, comprising property from the estate of the late Lucy Wortham James, New York, and property of several private collectors and other owners, will be dispersed at public sale at the Parke-Bernet Galleries the afternoons of November 28, 29 and 30, following exhibition each weekday from November 23.

Choice American, English and Continental furniture is well represented. The American group contains such eighteenth century items as a pair of rare Queen Anne walnut side chairs of Philadelphia workmanship and two Heppelwhite finely inlaid mahogany sideboards and a Chippendale mahogany secretary of New England origin. English furniture of the Georgian period includes a Chippendale sofa and armchair. Notable among the French furniture of several centuries are a sixteenth century sculptured walnut armoire attributed to Germain Pilon, and Régence and Louis XV commodes and chairs.

An important feature of the sale is a group of eighteenth century silver, comprising rare William III and Queen Anne knives, trifid-end forks and spoons, and fine Georgian pieces. Outstanding among the latter is a late Georgian silver assembled service of flatware in king's pattern, consisting of 240 pieces, formerly the property of H. R. H. the Duke of Cumberland.



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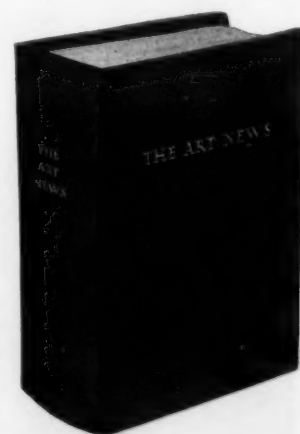
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# EXHIBITIONS IN NEW YORK

GALLERY	EXHIBITION	DURATION
A.C.A., 52 W. 8.	Joe Jones: Paintings, to Nov. 30	
American Fine Arts, 215 W. 57.	Art Week Exhibition, Nov. 25-Dec. 1	
American Place, 509 Madison.	Marin; O'Keeffe; Dove: Paintings, to Dec. 11	
Arden, 460 Park.	Hidalgo: Wax Sculpture, Nov. 26-Dec. 7	
Argent, 42 W. 57.	A. Guarino; Laub: Paintings, to Nov. 30	
Artists, 113 W. 13.	James Lechay: Paintings, Nov. 26-Dec. 10	
Associated American, 711 Fifth.	P. Reisman: Paintings, to Dec. 2	
	Kansas City Paintings, to Dec. 4	
A.W.A., 353 W. 57.	Group Show: Paintings, Nov. 25-Dec. 1	
Babcock, 37 E. 57.	American XIX and XX Century Paintings, to Nov. 30	
Barbizon-Plaza, 101 W. 58.	American Veterans: Paintings, to Dec. 25	
Bignou, 32 E. 57.	"French Painters of the Romantic Period," to Nov. 30	
Bland, 45 E. 57.	Early American Prints, Paintings, to Nov. 30	
Bonestell, 106 E. 57.	R. Bernatschke: Paintings, to Nov. 30	
	Roderick Mead: Paintings, to Nov. 26	
Brooklyn Museum.	"History of Pressed Glass," to Dec. 1	
Buchholz, 32 E. 57.	Franz Marc: Paintings, to Dec. 7	
Carnegie, 154 W. 57.	C. Droghamp: Paintings, Nov. 25-Dec. 8	
Carstairs, 11 E. 57.	Disney: Fantasia Drawings, Nov. 25-Dec. 24	
Contemporary Arts, 38 W. 57.	Budget Paintings, Nov. 25-Dec. 27	
Decorators, 745 Fifth.	Group Show: Paintings, to Nov. 30	
Designer-Craftsmen, 65 E. 55.	Jewelry, Textiles, to Dec. 25	
Downtown, 43 E. 51.	Group Show: Paintings, Sculpture, to Dec. 3	
Durand-Ruel, 12 E. 57.	French XIX Century Paintings, to Jan. 1	
Durlacher, 11 E. 57.	Fourth Annual Exhibition: Drawings, to Nov. 30	
Ferargil, 63 E. 57.	John Pike: Paintings, Nov. 25-Dec. 7	
Fifteen, 37 W. 57.	Marion Chase: Paintings, to Nov. 30	
Findlay, 69 E. 57.	Clarence Bush: Paintings, to Dec. 1	
47th St., 25 W. 47.	A. Hoffmann: Paintings, Nov. 25-Dec. 7	
460 Park.	Draper: Paintings, to Nov. 23	
French Art, 51 E. 57.	Modern French Paintings, to Nov. 30	
Grand Central, 15 Vanderbilt.	British Artists in Service: Prints, to Dec. 1	
Grand Central, Hotel Gotham.	P. Kronberg: Paintings, to Nov. 30	
Greenwich, 645 Madison.	Christmas Pottery, to Dec. 28	
Hammer, 682 Fifth.	Russian Paintings, to Nov. 30	
Halpern, 15 E. 36.	Lea Halpern: Ceramics, to Dec. 20	
Harlow, Keppel, 670 Fifth.	Woiceske: Drawings, to Nov. 30	
Harriman, 61 E. 57.	Courbet: Paintings, to Dec. 7	
Holland House, 10 Rockefeller Plaza.	Dutch Antiques, Nov. 25-Dec. 25	
Knoedler, 14 E. 57.	June Harrah: Paintings, to Nov. 30	
Kraushaar, 730 Fifth.	M. Young: Paintings; Sculpture, Nov. 25-Dec. 19	
Jones & Erwin, 15 E. 57.	C. Duer: Decoupage, to Nov. 28	
Julien Levy, 15 E. 57.	Group Show: Abstract Paintings, Sculpture, to Dec. 7	
Lilientfeld, 21 E. 57.	Contemporary Americans: Paintings, to Nov. 30	
Macbeth, 11 E. 57.	Antonio Martino: Paintings, to Dec. 1	
Maddow, 166 E. 73.	C. Blenner: Paintings, to Nov. 27	
Matisse, 41 E. 57.	Loren MacIver: Paintings, Nov. 25-Dec. 14	
Mayer, 41 E. 57.	Toulouse-Lautrec: Posters, to Nov. 30	
Metropolitan Museum.	Paintings by Living Americans, Nov. 25-Dec. 1	
	Art of the Jeweler, to Jan. 1	
Midtown, 605 Madison.	Fletcher Martin: Paintings, to Nov. 30	
Milch, 108 W. 57.	Helen Sawyer: Paintings, to Dec. 7	
Montross, 785 Fifth.	Annual Group Show: Paintings, Nov. 25-Dec. 7	
Morgan Library, 29 E. 36.	Illuminations, IX-XIX Century, to Feb. 28	
Morton, 130 W. 57.	B. Remick: Paintings, to Nov. 30	
Museum of Costume Art, 630 Fifth.	"Paris Openings," to Jan. 11	
Museum of Modern Art.	Color Prints Under \$10, Nov. 26-Dec. 1	
	Frank Lloyd Wright; D. W. Griffith, to Jan. 5	
Museum of N. Y. C. ....	"From Broadway to Hollywood, Nov. 27-Jan. 1	
Neumann, 543 Madison.	"Documents of Modern Painting," to Nov. 30	
N. Y. Historical.	Memorabilia of Presidential Campaigns, to Dec. 2	
N. Y. Public Library, Fifth at 42.	Group Show: Prints, to Dec. 1	
Nierendorf, 18 E. 57.	"Color in Modern Art," to Jan. 1	
Non-Objective Paintings, 24 E. 54.	American Paintings, to Dec. 13	
No. 10, 19 E. 56.	Group Show: Paintings, to Dec. 1	
Orrefors, 5 E. 57.	Glass, Ceramics, to Nov. 30	
Partridge, 6 W. 56.	Old English Furniture, to Dec. 31	
Passedoit, 121 E. 57.	De Creelt: Sculpture, to Dec. 5	
Perls, 32 E. 58.	Group Show: Gouache Paintings, to Nov. 30	
Pinacotheca, 777 Lexington.	Benno: Paintings, to Dec. 1	
Primitive Arts, 54 Greenwich.	Abstract & Semi-Abstract Paintings, to Dec. 1	
Rehn, 683 Fifth.	M. Kantor: Paintings, to Nov. 30	
Riverside, 310 Riverside.	French Paintings from World's Fair, to Dec. 15	
Robinson, 126 E. 57.	Hovannes: Sculpture, to Nov. 30	
Robert-Lee, 68 E. 57.	Hasui: Prints, to Dec. 1	
St. Etienne, 46 W. 57.	Merkel: Paintings, to Nov. 30	
Schaeffer, 61 E. 57.	European Paintings, to Nov. 30	
Schneider-Gabriel, 71 E. 57.	Group Show: Paintings, to Nov. 30	
Schoenemann, 605 Madison.	Lenzen; Frederickson: Paintings, to Nov. 30	
Seligmann, 5 E. 57.	French XX Century Paintings, to Dec. 7	
Stern, 9 E. 57.	American Paintings, to Jan. 1	
Studio Guild, 730 Fifth.	J. Paddock: Paintings, to Nov. 30	
Uptown, 249 West End.	I. Lehman: Paintings, to Dec. 13	
Vendome, 59 W. 56.	Lancaster; Treat; Bowden: Paintings, Nov. 25-Dec. 23	
Walker, 108 E. 57.	John Edward Heliker: Paintings, to Nov. 29	
Wells, 65 E. 57.	Chinese Ceramics: Sung Dynasty, to Dec. 18	
Weyhe, 794 Lexington.	Rockwell Kent: Drawings, to Nov. 30	
Whitney Museum, 10 W. 8.	Annual Show: Paintings, Nov. 27-Jan. 8	
Wildenstein, 19 E. 64.	School of Fontainebleau: Paintings, to Nov. 30	
Willard, 32 E. 57.	National Art Week Paintings, Nov. 25-Dec. 1	

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